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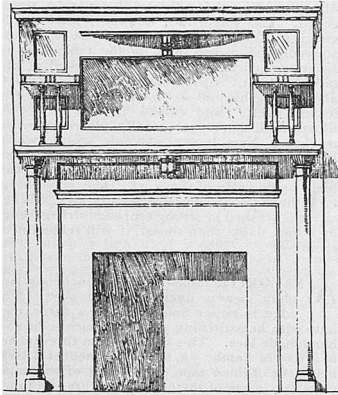
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will last two generations. In one case the set, trimmed with lace nearly fifteen inches deep, is kept in a small chest on a table in the dining-room.

DIAGONALLY across from this table is a corner cabinet, containing cut glass. The glass, comprising everything that can be mentioned in this line, is so arranged that the



Wood Mantel. By J. H. Hutfaff.

higher pieces, such as salad bowls and decanters stand next the wine-colored plush back, with the lower pieces graduated in height, to the front. The cabinet is purposely situated so that part of the day the sun shines upon the facets, making a prismatic brilliance that brings out all its beauty. Among the rarer pieces are a tall claret pitcher, sloping forward so as to pour out the contents readily. All this glass is of American manufacture, for which this country now leads the world. Among the smaller bits is a table bell, placed beside the mistress's plate more for ornament than use, since there is an electric call bell connected with the floor at her feet. This bell is silver filigree and glass. The handle and a connecting cover extending a third of the way down is filigree, the remainder being glass. The tone is remarkably sweet and musical.

A HANDSOME and comfortable sofa may be made from a cot bedstead—one of those cots which have long, springy slats, and which cost about \$1.50 or \$2. Three or four inches must be sawn off the legs to have it of a proper height. After this is done take some handsome cretonne or chintz (in fact, any kind of furniture covering), and make a box-pleated valance to go all around the cot (except at the back, which is against the wall). Tack this on, leaving something at the top to lay over. The valance must touch the floor, and is to be neatly hemmed around the bottom. Then take a thick mattress—an ordinary flock mattress will serve—and cover it with the cretonne, tufting it with a long needle just where the mattress is tufted—put a little button covered with cretonne in each tuft. Make a puffing of same material to go all around the sides, and then lay it upon the cot. Cover two large, square pillows, or three smaller ones, according to the size of cot. These will be supported by the wall. When all is done, an exceedingly pretty sofa or divan is the result.

CUSHIONS in every variety continue to be piled upon divans, couches and sofas, and there is a wealth of beauty as well as comfort in those soft, yielding rolls and squares of down and feathers. Little economies may be made in thin covers, which are in general so expensive, and, surely, there is no beauty in a soiled satin or gold-embroidered cushion. Velvet and plush cushions should be eschewed as well, if they are to be much used. Venetian cotton, Italian satin, grass cloth and the various linens make inexpensive and handsome cushion covers. When embroidered in crewels they are very effective. Crepe and iridescent silks make beautiful cushions with or without flounces.

FURNITURE IN THE U. S. CAPITOL.

By F. B. BROCK.

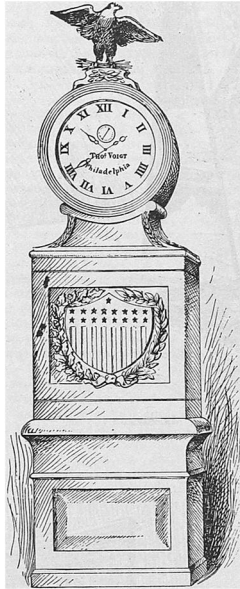
THE Capitol at Washington is a repository for many quaint and curious bits of furniture. If a tourist who had made the round of the Capitol with a guide were asked what furniture he saw he would probably reply: "None at

others that are rich and historical associations, while some of the furnishings are incredibly shabby.

The Rotunda, which is the usual starting point for tourists, is equipped with a dozen slat settees that would hardly be considered a suitable outfit for a back yard to a respectable dwelling. They are utterly cheap, dingy and disreputable, but serve the purpose of resting the weary feet of many thousands of sightseers.

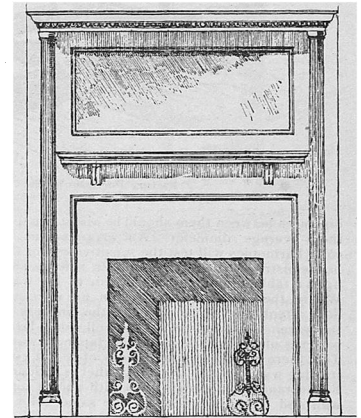
THE SENATE CHAMBER

is at present stripped of furniture while the process of housecleaning goes on vigorously. All the desks and chairs are moved to an upper east room, where a force of workmen are busy sandpapering and repolishing. The Senators use the original mahogany desks that were first made for the Senate, with the addition of an upper portion, which gives an additional drawer and lid. When a new State is admitted to the Union two desks of this same pattern are ordered and placed in the Senate chamber. The Senator's name is engraved on a plate and fastened to his desk. Unfortunately, the identity of the desks that were used by Webster, Clay and the



Clock in the Capitol, Washington.

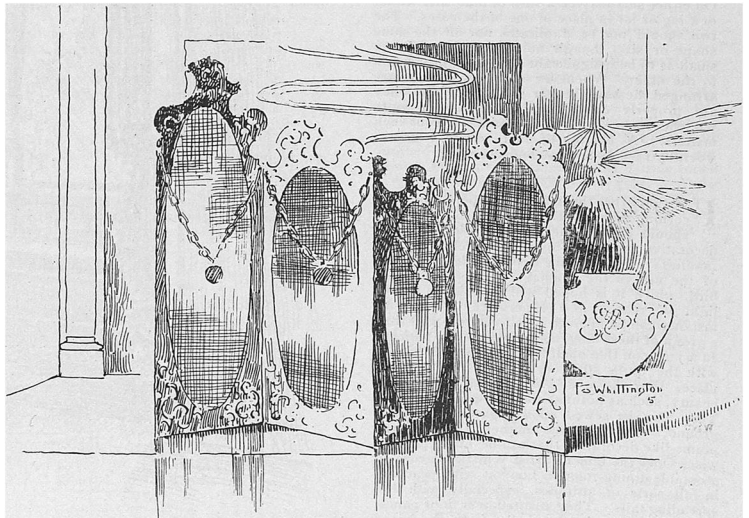
all." In the general impression of tiled floors, frescoed walls and marble statues there would be no recollection of furniture whatever. If he retraces his steps with his eyes open for the furniture that the building contains, however, he will find plenty of it. While the furniture in the Capitol has always conformed to the nature and uses of the building and is strictly civic or official in character, there are some few pieces that are rich and decorative in themselves and



Wood Mantel. By J. H. Hutfaff.

great men of the old days is lost. They are still in use, but bear other names.

In the corridor just outside the entrance to the Senate is the large clock represented in the drawing. This has been in the Capitol so long that the memory of man runneth not to the con-



Screen for Ladies' Boudoir. By F. O. Whittington.

trary. Guides, in escorting visitors about the building, always point it out and say that it was originally from Independence Hall, Philadelphia. Employees of the Capitol discredit this story. The severe plainness of the solemn-looking old frame is relieved by a shield surrounded by a carved wreath, one side of laurel and the other of oak leaves. This shield displays seventeen stars and the same number of stripes. Those stars certainly indicate the number of States in the Union when the clock was made. Ohio was the seventeenth State and was admitted in 1802. The name Thos. Voigt, Philadelphia, appears on the face. Compared with an ordinary tall clock this is what might be called heroic size, bearing about the same relation to the usual hall clock that a heroic statue does to the life size.

Another very old clock hangs in the clerks' room, opposite the entrance to the Supreme Court. It was ordered by Judge Story from a Massachusetts firm and hung in the old Supreme Court downstairs. It has an enormous round face nearly a yard across, with an ornamental gold frame and base, now slightly tarnished, and, like all the old clocks, is a good timekeeper.

THE SUPREME COURT

contains more interesting furniture than the rest of the Capitol. The chairs occupied by the Justices are of tufted Russia leather, massive square-backed affairs, except those of Justices Field and Brown, which are smaller and cane seat. The Chief Justice sits in a revolving chair. In the bar of the court are a dozen solid, square armchairs, of old fashioned mahogany, with haircloth seats. There were part of the original furniture of the court and were used in the old court room just under the present apartment. There are also four or five plain mahogany settees, cushioned with red plush, inside the bar, which formed part of the lobby furniture of the Senate when it occupied the present court room before the north and south wings were added to the Capitol. There is another sofa, mahogany and haircloth, which faces the Chief Justice. This was in the Speaker's room, old hall of Representatives, when ex-President John Q. Adams, sitting in his seat in the House, was stricken with apoplexy, and he was hastily carried to his sofa and died on it in a few minutes. Two dozen modern bentwood chairs and a few large tables complete the furniture inside the bar of the court. Ranged about the sides of the room for spectators use are a number of settees comfortably cushioned in red plush with short curtains of red brocatelle hung along the backs. These are the iron benches made for the House of Representatives, when it moved from the old hall to the new and was equipped with rows of benches like the English House of Parliament. This English idea was soon discarded and the benches were removed to the court room.

THE CONGRESSIONAL LIBRARY

after the fire in 1851 was rebuilt and made fire-proof and handsome. Part of the appropriation was expended in some very handsome carved tables made to order in Philadelphia. These are in their original places and several generations of readers have sat around them. Any additions that have been made to the furniture since have been of the ordinary style of office furnishings.

THE HOUSE OF REPRESENTATIVES

does not cherish its old furniture as the Senate and Supreme Court do. It has had many changes, and always for the worse. The original furniture was similar to that in the Senate. When the move was made from old hall to new that was carted off to auction and sold for anything it would bring, which was very little, averaging hardly two dollars apiece. John Adams' desk sold for as much as half the others. After the parliamentary bench experiment the House was furnished with a superb set of carved live oak desks and chairs, costing about \$195 a set. After a few years these found their way to the auction room or to the hands of private collectors, such as Major Ben Perley Peore, who purchased a quantity of the valuable stuff that was being sold for junk. The Massachusetts Historical Society has been enriched by a number of Major Peore's purchases of Capitol furniture. In its process of refurbishing the House has now reached a sort of school desk style, costing about \$13 a set for desk and chair, on which bedrock of simplicity, cheapness and modernness it will probably rest for some time.



Important Notice. Our readers who are either building new houses, or are contemplating re-decorating their present homes, are invited to write us for information regarding color harmony and artistic schemes of furnishing. We employ trained skill to solve all questions on interior decoration.

In compliance with the wishes of many of our correspondents to purchase house furnishing goods in New York, we notify our readers that we have organized a Purchasing Department, and are prepared to purchase goods at prices quoted, without making any charge therefor. We strongly advise those who write to us for decorative color schemes to carefully consider our advice with the samples of the various materials in hand, which we invariably send with each reply, so that their minds will be fully made up when they ask us to purchase the goods, and know that every item of their order is the result of a definite decision. It will be easily understood how very embarrassing our position becomes when a correspondent rejects this or that carpet, or drapery material or wall paper, and seeks to have it exchanged for something else, after the material has been cut and shipped. It is impossible to exchange goods under these circumstances, and we hope in all cases, that when the goods have been cut and shipped exactly according to instructions, they will be accepted and paid for, whether our correspondents have changed their minds on the subject or not.

Correspondents are earnestly requested to observe the following rules when writing to us:

1. Write only on one side of the paper.
2. Send, if possible, copies of the architect's plans of the various floors to be decorated. If it is not possible to do this, then send a rough sketch of the plan of the house, showing the relation of the various apartments to each other, the position of the windows and doors, and mark outside the plan the north and south aspects of the house.
3. Always mention the kind of woodwork used in the finish of the various apartments. If the woodwork is stained or painted, mention the color of the stain or paint used thereon. Be particular to state whether the floors are of plain wood or laid in parquetry.
4. Advise in all cases if the apartment has a plaster or wood cornice between wall and ceiling.
5. State about how much money is to be expended in the decoration of each or all of the apartments, as a guide in deciding the particular treatment of same.

COLOR SCHEME FOR THE EXTERIOR OF A HOUSE.

MONTCLAIR, N. J., May 20, 1895.

THE DECORATOR AND FURNISHER, N. Y.

SIR: I send you front elevation of a house I am putting up, and will feel greatly obliged if you will give me some advice or suggestions for painting the exterior. Instead of the stone shown on plan this has been replaced with "wash brick," "red mottled black," laid in red around the joints. The veranda pillars are to be yellow pine, "square" finish natural. Half timber effect is carried out at top of sides. It is proposed to stain the shingles with oil stain made to color. I should like, as far as possibly compatible with harmony, the lighter and brighter colors. I had thought of staining the roof of

the house green, but here I would prefer your judgment. If not trespassing upon your time too much, I should like to hear from you by early mail as to the best manner of treating California red wood shingles. Should they be simply oiled or have a coat of spar varnish, or be left natural? Thanking you beforehand, I am,

Very truly yours,

J. HENRY THOMPSON.

ANSWER.

We will give you two different methods of treatment for the exterior of your house, and you can adopt either, as you prefer.

Scheme Number 1.—Oil or varnish all the shingle work, and finish the front porch columns or posts with spar varnish. The timber work, excepting panels, may be stained green, and the panels treated with spar varnish. The window trim should be stained or painted green, the trim color being somewhat darker than the other work.

Scheme Number 2.—Have all the shingles stained in moss green, the timber work being in a darker green, the panels being oiled, varnished or painted buff or stained in the same color. The window trims should be stained or painted green in the same shade as the timber work.

A SCHEME FOR DECORATING A HOUSE IN PLAINFIELD, NEW JERSEY.

PLAINFIELD, N. J., May 10, 1895.

Editor DECORATOR AND FURNISHER.

DEAR SIR: I would like you to give me a decorative scheme for the exterior as well as the interior of my house, of which I send you the architect's plans. The arch over the front entrance and first story of outside chimney is built of Ashlar sandstone of a yellow shade; the underpinning and chimneys are of buff brick. The first story is covered with siding and the second story and roof with white cedar shingles left natural. The window casings, trimming, etc., are to be painted white. There are no outside blinds. What color would be most suitable for painting siding, and what color should the roof of porch, which is tin, be painted?

Regarding the interior it will be seen that the house is planned to give an abundance of light and air, therefore the furnishings should be of such shade of color as will stand sunlight.

The house faces the southeast. The whole of the first story, excepting the parlor, is trimmed with quartered oak (white). The second story is in clear pine for paint or natural finish. The parlor is finished in pine, the fireplace and hearth being of ivory brick. The ceiling is cove-shaped. The mantel has not yet been settled upon, but I should like to get out of the everlasting white and gold in treating this room, if there is any other kind of enameling or tinting that would show to better advantage.

Please give color for carpet. I would like to use the same portieres I have on hand in this room, of which I inclose patterns.

The hall is paneled throughout, the ceiling having beam effects. The fireplace is lined with enameled French gray brick and faced with an arch of a grayish blue marble "rock faced." (This is perhaps rather cold.) The mantel is to be of oak, extending to ceiling. I have a rich 14 ft. x 18 ft. silk mohair rug, the prevailing color being a golden yellow, with blue gray border. This I would like to use in the hall.

The library fireplace and hearth are lined with a brown enameled brick and it is proposed to use an oak mantel.

It is proposed to line the dining-room fireplace with Tiffany brick, the mantel being in oak. The china closet and built in buffet are also in oak. In this room we will use a large Axminster rug, 16 ft. x 12 ft., which we already possess, the prevailing color being brick red.

It is proposed to allow time for walls to settle before the final tinting or papering, but I think of painting the woodwork of the second story at once. What colors would you suggest, or would you advise leaving the woodwork natural? Rugs are to be used throughout excepting in parlor.

Very truly yours,

HENRY M. COOKE.

ANSWER.

We would advise you to paint the exterior of your house a deep cream with trimmings of white. The roof of the porch, which is of tin, should be painted the same color as the natural cedar shingles.

For the interior we have prepared a scheme of